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REX
WHISTLER

1905-1944



A detailed black and white illustration of a landscape scene framed by an ornate archway. The archway is supported by two large, muscular figures (telamones) and is topped with a central crest featuring a crown and a shield with three fleur-de-lis. The scene within the arch shows a figure in a dark, hooded robe standing on the left, leaning on a long staff and pointing towards a distant, hazy landscape. In the foreground on the right, a woman in a long, flowing dress is seated on the ground, holding a small child. The background features a body of water, distant hills, and a small structure on the shore. The overall style is reminiscent of early 20th-century book design.

A MEMORIAL EXHIBITION

REX WHISTLER

1905 - 1944

THE ARTS COUNCIL 1960

The Victoria and Albert Museum, London, 12 October to 18 December, 1960

Art Gallery, Brighton, 7 to 28 January, 1961

Graves Art Gallery, Sheffield, 4 to 25 February, 1961

Russell-Cotes Art Gallery, Bournemouth, 4 to 25 March, 1961

Cecil Higgins Museum, Bedford, 1 to 22 April, 1961

City Art Gallery, Manchester, 29 April to 20 May, 1961

Victoria Art Gallery, Bath, 27 May to 17 June, 1961

Cover: from the wrapper design for 'San Felice' (95)

FOREWORD

The Council is indebted to Mr. Laurence Whistler, who proposed this exhibition as a memorial to his brother. He has selected the works and prepared the catalogue and lent extensively from his own collection. While representing all mediums, the exhibition throws emphasis on the more serious and for the most part lesser known aspects of a many-sided artist: on his murals and easel-paintings, his portraits, his designs for limited editions of books, for the theatre and cinema, for furniture, etc.

We wish to thank Mr. Trenchard Cox, the Director, who has made space available for the exhibition in the Victoria and Albert Museum, and those members of its staff, particularly Mr. Graham Reynolds and Mr. Gibbs-Smith, who have given much assistance.

We are deeply grateful to all lenders, who have so generously made their works available, for the London exhibition, and for other showings elsewhere. Their names are recorded on another page. We thank Messrs. Coles, who have given the Clovelly wallpaper recently printed from the artist's original design for the Clovelly *toile de Jouy*. We also thank Messrs. B. T. Batsford Ltd., who have lent, for this catalogue, printing blocks from *The Work of Rex Whistler* by Laurence Whistler and Ronald Fuller, and allowed us to reprint the introduction to the book.

G.W.



From Hans Andersen "Great Claus and Little Claus" (94)

INTRODUCTION

Whatever position my brother Rex will finally be found to occupy among the artists of our country, it can hardly be disputed that he was one of the most versatile. In this he has been likened to William Kent; but he was more level in performance than Kent—that brilliant garden-designer, moderate architect, and very poor painter—and he had even wider versatility. A glance round the walls of this exhibition confirms the thought. We cannot immediately say that he was less good at creating stage scenery than illustrating books; a better painter of murals than designer of book-plates; was better in water-colours than in oils; was happier on the large scale than on the small. In quality, the long dining-room at Plas Newydd (see cat. no. 2) may rank with the miniature landscape in a printed headpiece.

In addition, there were talents he did not have time or opportunity to develop. He could have been an architect in the classical tradition, and a more exciting one than many who practise today with success. He was quite as capable of designing a theatre, a church, a bridge, as of landscaping a new estate. His fanciful notions often recall Thomas Archer, being English baroque with a continental accent. But these were to please himself. He did, in fact, carry out a number of small alterations and improvements in private houses and gardens; and of course the architectural knowledge was put to good use in his theatrical designs, at once scholarly and romantic.

And still we have not mentioned the continuous current of minor work that flowed from his hand in the form of illustrations to periodicals, "reversible faces" for children, grotesques, advertisements, decorated fly-leaves, posters, Christmas cards, dust wrappers, dance programmes, telegraph forms, and many other inventions not a bit less heterogeneous. These, mainly, are what the public knows of Rex Whistler. For every person who has seen an easel painting in his later manner, there are perhaps a hundred who associate him with some ephemeral gaiety, or at very best with the painting at Brighton called "Allegory"—a painting delightful enough but still only a joke

for his fellow-officers, which he certainly never imagined as being so widely overheard (cat. no. 8). In short, he has paid for his versatility. He has been dismissed, or accepted (the words are virtually synonymous in this context), as a "mere" illustrator, a frivolous and witty entertainer.

It is one purpose of this exhibition to suggest that he was a serious and permanent artist, unique in vision and unique in expression. He himself believed that his best would be found in one or two of his later mural paintings. But most of these are remote in private houses and depend for full effect on their setting, so sensitively did he marry them to the life of the house and its architecture, spilling out in *trompe l'œil* or appropriate ornament on to neighbouring walls and ceilings. It is sad, though inevitable, that his only murals known to the many should be almost the earliest. For he was twenty when he began to paint in the Tate Gallery Refreshment Room and twenty-two when he stopped. This playful room has, naturally then, the note of youthfulness. Yet such was its impact that it established him as a slighter and more whimsical artist than he was destined to be in the fullness of time—a fullness, we should remember, hardly granted to him anyway.

To his own choice of the best paintings he would have added one or two stage designs and one or two illustrated books; and he would have been right. Here it is worth noting that he was a draughtsman long before he was a painter. His Rome sketch-book of 1928 contains some very accomplished drawings, made with obvious relish on days when he was not groaning over his landscapes in oil or watercolour. It is to the later 1930s that his finest paintings belong, or indeed, as we shall see, to the years of war. His finest illustrations, on the other hand are those in "Gulliver's Travels" of 1930 (cat. nos. 82, 83), and "The Next Volume" of 1932 (cat. no. 87). His big "Königsmark" drawings of 1941 (cat. no. 98) do not compare well with the "Gulliver"; but that reflects the difficulty, and speed, with which they were executed in army quarters, not an intrinsic falling-off of ability. In this genre he never did anything better than the two earlier books, or indeed as good. Alas, they were limited editions, and like the best murals, they remain unknown to the general public! It was "The New Forget-Me-Not" of 1929, frivolous, impertinent, and youthful,

which confirmed the reputation already won for him at the Tate.

He had in fact two manners—the second emerging from the first in the early 1930s—and in the war was developing a third. This would, I do not doubt, have been much in evidence had he come back to a peace which seemed, and still seems, to call for his contribution. Though certainly precocious with pencil and pen, and obviously not unaware of his natural endowment, he described himself in 1935 as a “very late developer”—meaning partly, at least, that he had relied too long on that facility. In 1942 he declared that he was “only just beginning” to know how to paint in oils. A friend remembers him thus in uniform: “As he examined somewhat wistfully his pre-war paintings, he said, ‘I can do much better than that now!’” It had always been easier for him to invent than to perceive, to weave fantasy than to penetrate reality. There was his inward vision on the one hand, and there was the object or landscape in front of him on the other: he had found the marriage of the two a slow and hard matter to negotiate. Easel-painting had been, on the whole, his least satisfactory sphere. Some of his earlier canvases might fairly be described as water-colours in terms of oils; others were finely accurate records of architecture, and not a great deal more. Suddenly, as it seems, he discovered a new imaginative freedom: ironically, when physical freedom was drastically curtailed—with his Welsh Guards cap in the grass for reminder. Painting to please himself, he escaped from the “tight” manner and the muted idealized palette. He used stronger colours. He painted light, and the rapture of light. His little landscape of 1943 in a backyard near Thetford is a sign-post to what would have followed. Nothing is romanticized here. All is only what he saw. Yet it glows with the poetry of English summer, poignant for him in the knowledge that it might be his last (cat. no. 36).

Then again, in 1940, he had written: “I am just finishing the best portrait I’ve yet done . . . one of little Laura Ridley” (cat. no. 27). And there followed a run of portraits which reflect a new zeal. It is curious that several owners should have told me they possess “the only portrait he ever did,” or else “the first” (painted, perhaps, during the war). They will be surprised to learn that about fifty are recorded, in oils alone, and from

all periods, not to mention some half a dozen self-portraits. I infer that he rather allowed this impression to be given by way of insurance against failure. Many of his numerous pencil portraits are exquisite drawings—here his master was Ingres—and several times he hit off a striking success on canvas, especially in later years. But for certain revelation of soul—indeed of physical appearance—he had not the necessary detachment of the born portraitist. He was too sensitive to the quivering mental ray that issued from his sitter (or her relations). That is why he was at his best when least concerned—in the fine image of the master-cook, for example (cat. no. 31), or in his portraits of children. He not only loved children but remembered and imagined childhood intensely. In the portrait of little Rosanagh Crichton, propped up on pillows doing paper cut-outs during an illness, it is the poetry of the long day in bed that moves us (cat. no. 25).

English art is for ever approximating to poetry, and for my brother the tendency was not altogether unconscious. He regarded poetry as supreme, and I think would have preferred to be a poet. He once told me so. The English and American verse he admired meant as much to him as ever Milton to Samuel Palmer. I think he would have expressed the poetry in him more, and not less, as time went on. I think all his painting would have become freer in technique and richer in colouring, less often humorous, or with more subtle humour, less mannered, less and less harking back to the 18th century, or any other past century. This could be called speculation. It is certain that he was only in the middle of his course, and had much to say that he had not yet said or imagined.

He was born in 1905. He made, to my knowledge, no single enemy, but warm innumerable friends at every period of his life and in all parts of society. He encountered a preparatory school at the age of eight, the army at the age of thirty-five. Both institutions were quite alien to his imaginative and sensitive nature. In both he was universally liked, even loved. He died fighting in Normandy, a troop commander in the Guards Armoured Division, on July 18th. 1944, his first morning in action. He was thirty-nine. LAURENCE WHISTLER

A PORTRAIT IN THE GUARDS

(On the portrait of Lieut. Richard Whiskard, cat. no. 33)

So these two faced each other there,
The artist and his model. Both
In uniform. Years back. In training.
Not combatant yet. But both aware
Of what the word meant. Not complaining,
But, inwardly, how loth.

They talked of this, perhaps. Each knew
The other, or himself, might be
Unlucky. But each knew this true
Of anyone at all. And so
There was no thrill in it. A knee
Jigged to the hit-tune of some show.

Each scrutinized the other frankly,
As only painter and sitter do:
Objectively and at leisure. Face
That must not, please, relax too blankly
Into repose. And face that threw
Glances, the hand being poised in space.

So both, it may be, had the sense
Of seeing suddenly very plain
A very obvious thing: the immense
Thereness of someone else: a man
Once only, since the world began.
Never before, and never again.

It could be, while a cigarette
Hung grey, each recognized the other
As valid utterly and brother.
It should be so. Because, of all
Who in that mess-tent shortly met,
These would be first to fall.

L.W.



From "The Lord Fish" (no. 88)

CATALOGUE

Note: References "L.W. & R.F." are to the *catalogue raisonné* in *The Work of Rex Whistler* by Laurence Whistler and Ronald Fuller (Batsford, 1960), where fuller information will be found.

Works are lent by Mr. Laurence Whistler except where other ownership is given.

* Denotes that a work is shown only in London.

MURALS AND RELATED DRAWINGS

- 1 Design for decorated chimney-piece at 5 Belgrave Square, London, 1935

Pencil and watercolour, 16½ by 11½ in. L.W. & R.F.9 (1)

- 2 Designs for the decoration of a dining-room at Plas Newydd, Isle of Anglesey. 1936

See Plate 1

a. Main wall, 9½ by 35 in.

b. Arcade on North wall, 9½ by 4 in.

c. Arcade on South wall, 9½ by 4 in.

Watercolour, L.W. & R.F.12

Designs for Rex Whistler's most important mural decoration, commissioned in 1936 by the late Lord Anglesey.

- 3 Mural panels for the staircase hall at 36 Hill Street, London. 1936*

East wall above the Stairs

a. 100 by 37 in. (15 in. now folded in from height)

b. 87 by 67 in. *Plate 2*

c. 98 by 35 in. (15 in. now lost)

West wall above the Landing

d. 50 by 40 in.

e. 86 by 63½ in.

f. 99 by 37 in.

North wall

g. 50 by 40 in.

h. 86½ by 72 in.

Oil on canvas, L.W. & R.F.11

Lent by the Baroness Porcelli

Painted in 1936 to fill existing 18th century plaster-work frames round the upper part of the staircase hall at 36 Hill Street, London.

- 4 Eight designs for the decoration of a staircase hall at 36 Hill Street, London. 1936
 - a. 12 by 4 in.
 - b. 10½ by 8 in.
 - c. 12 by 4½ in.
 - d. 6½ by 5 in.
 - e. 10 by 7½ in.
 - f. 12 by 4½ in.
 - g. 6½ by 5 in.
 - h. 10½ by 8½ in.

Watercolour, L.W. & R.F.11
 Drawings for the mural panels cat. no. 4

- 5 Mural decoration at Brook House, Park Lane, London. 1937*

See Plate 3

Wall A (Fireplace wall), 8 ft. 9 in. by 23 ft. 5 in.
 Wall B, 8 ft. 9 in. by 14 ft. 7 in.
 Wall C, 8 ft. 9 in. by 17 ft. 2 in.

Oil on canvas. L.W. & R.F.13
Lent by Admiral of the Fleet the Earl Mountbatten of Burma

When old Brook House was replaced in the 1930s by a modern block of flats, Lord and Lady Louis Mountbatten retained a pent-house on the roof. Here the artist entirely decorated a moderate-sized room for Lady Louis. At the outbreak of war the canvas was cut into vertical strips and removed.

- 6 Designs for the decoration of a sitting-room at Brook House, London. 1936
 - a. For the fireplace wall, wash, 13 by 6½ in. L.W. & R.F.13 (A.1)
 - b. For the wall opposite the fireplace, pencil and sepia wash, 14 by 7 in. L.W. & R.F.13 (C7 & C4)

- 7 Designs for mural decoration at Mottisfont Abbey, Hampshire. 1938
 - a. Rejected design for the west wall of the drawing-room, pencil, Indian ink, watercolour and gold, 10 by 20½ in.
 - b. Rejected design for the south (fireplace) wall of the drawing-room, pencil, Indian ink, watercolour and gold, 9 by 20 in.

L.W. & R.F.14 (1, 5)
Lent by Mrs. Gilbert Russell

These two drawings are rejected ideas for the decoration of the drawing-room at Mottisfont Abbey which the artist carried out between December 1938 and October 1939, in the manner of the Gothic Revival.

8 The Prince Regent arousing Brighton. 1944*

Oil on wallpaper, 62 by 97 in. L.W. & R.F.15 (1)

Lent by Brighton Corporation Royal Pavilion Committee

This painting, with another portrait of George IV, and the Welsh Guards crest, were painted on the walls of a room at 39 Preston Park Avenue, Brighton, where the artist was billeted with officers of his regiment immediately before the invasion of France. The artist had first painted the walls with an imitation of a chinoiserie wallpaper. This painting and the portrait were subsequently removed to the Royal Pavilion.

PAINTINGS

9 Nude Female Study. 1924 [Not exhibited in London]

Oil on canvas, 30 by 20 in. L.W. & R.F.27

Lent by the Slade School, University College, London

Awarded the first prize for painting from the life at the Slade School. The artist was nineteen.

10 Trial Scene from "The Merchant of Venice." 1925

Oil on canvas, 36 by 48 in. L.W. & R.F.30

Lent by the Slade School, University College, London

Awarded first prize in the Summer Composition.

11 "The Temple of 'Remus' from the Palatine." 1928

Oil on canvas, 11 by 14½ in. L.W. & R.F.33

Lent by Dr. S. Leonard Simpson

In the left foreground is the so-called Temple of Divus Romulus. The artist's title is given on a label on the back.

12 "Tivoli from the road." 1929

Oil on canvas, 10 by 14 in. L.W. & R.F.37

13 Ulysses' Farewell to Penelope. 1932-33

Oil on canvas, 30 by 60 in. L.W. & R.F.52

Lent by Sir Malcolm Bullock, Bt.

14 Conversation Piece at "Penns in the Rocks," Withyham, Sussex. 1932-34

Oil on canvas, 36 by 48 in. L.W. & R.F.103

Lent by Brigadier the Marquis Douro, M.V.O., O.B.E., M.C.

Mr. Valerian Wellesley (Lord Douro) as a boy, and Miss Elizabeth Wellesley (Lady Elizabeth Clyde). Their mother, Lady Gerald Wellesley (the poetess, Dorothy Wellesley) at the window.

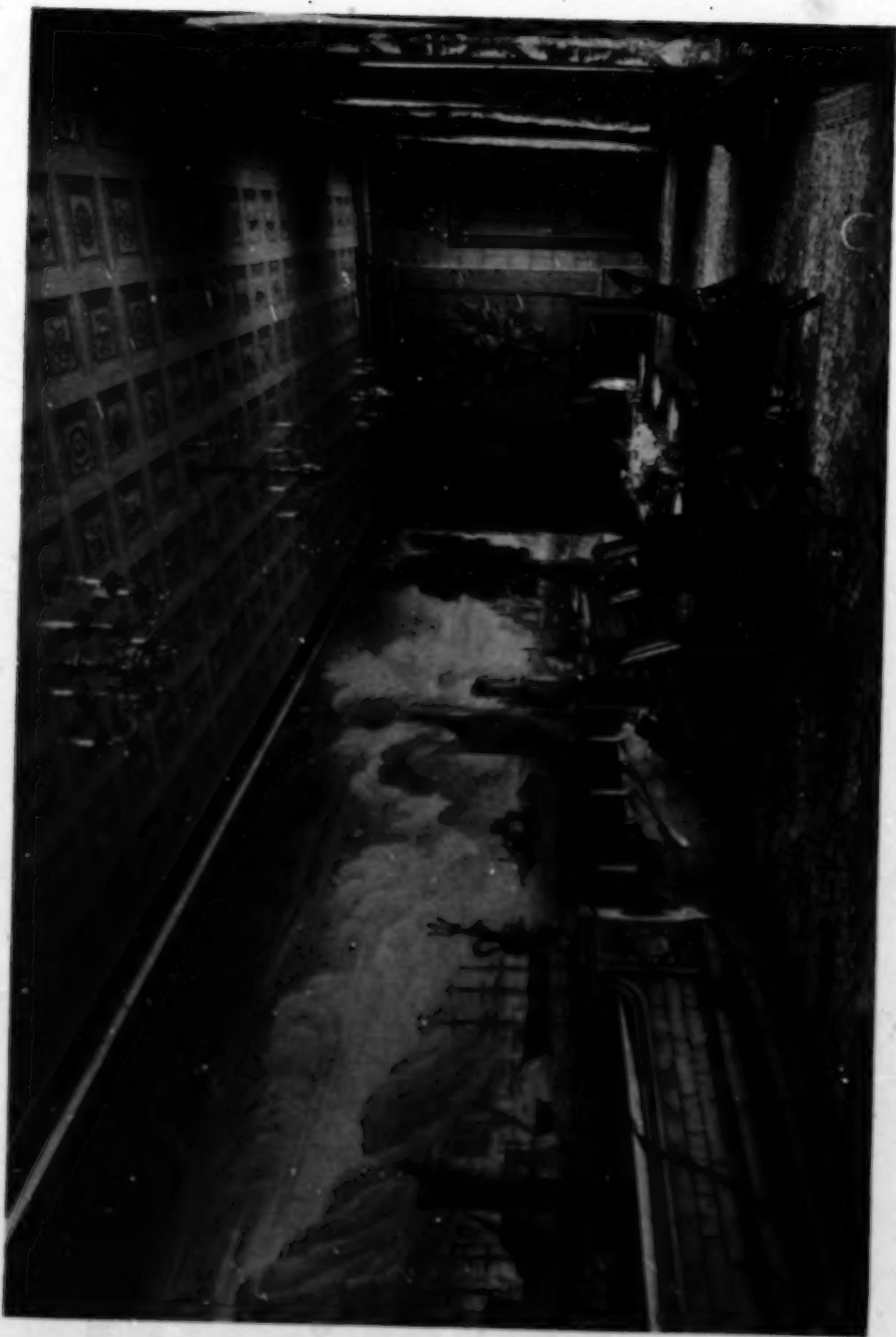
- 15 Miss Penelope Dudley Ward as Ulysses' Penelope. c. 1933
Oil on canvas, 11 by 9 in. L.W. & R.F.109
Lent by Lady Reed
- 16 Self-Portrait. 1933
Oil on canvas, 15½ by 14 in. L.W. & R.F.107
Lent by the Tate Gallery
- 17 Miss Penelope and Miss Angela Dudley Ward. 1933-34
Oil on canvas, 37½ by 48 in. L.W. & R.F.111
Lent by the Marquesa de Casa Maury
- 18 Girl's Head beside a Skull. c. 1934?
Oil on canvas, 8½ by 9½ in. L.W. & R.F.58
Lent by Lady Elizabeth Clyde
One of two pictures painted for Miss Elizabeth Wellesley (Lady Elizabeth Clyde) as a child. The artist described it as "a girl thinking of her dead lover".
- 19 Self-Portrait. 1934?
Oil on canvas, 16½ by 12½ in. L.W. & R.F.116
Lent by the National Portrait Gallery
- 20 Girl with a Red Rose. 1935
Oil on canvas, 18 by 14 in. L.W. & R.F.120
Lent by Mrs. Harriet O'Cook
The sitter is Lady Caroline Paget (Lady Caroline Duff).
- 21 Cranborne Manor, Dorset. 19351*
Oil on canvas, 17½ by 14 in. L.W. & R.F.60
Lent anonymously
- 22 Quendon Hall, Essex. 1936
Oil on canvas, 14 by 20½ in. L.W. & R.F.68
Lent by Lady Ellis
- 23 The Buckingham Road in the Rain. 1936?
Plate 3
Oil on canvas, 8 by 10 in. L.W. & R.F.71
Lent by Lady Mander
The place is just north of Whitchurch, Bucks, the artist's village at the time.

- 24 The Lady Caroline Paget. c. 1938
Oil on canvas, 25 by 22½ in. L.W. & R.F.132
Lent by Lady Diana Cooper
- 25 The Hon. Rosanagh Crichton. 1938
Plate 11
Oil on canvas, 14½ by 12 in. L.W. & R.F.131
Lent by Lady Davina Woodhouse
- 26 In the Wilderness. 1939
Oil on canvas, 16 by 20 in. L.W. & R.F.80
The model posing as John the Baptist was an evacuee boy from Portsmouth billeted at the artist's house in Salisbury. The artist also had in mind the text: "As I was in the days of my youth, when the secret of God was upon my tabernacle" (Job xxix. 4). The picture was painted for charity and sold at a Red Cross Sale at Christie's in 1940. Presented to the present owner by David Grieg, Esq.
- 27 Miss Laura Ridley as a Drummer Boy. 1940
Oil on canvas, 20 by 16 in. L.W. & R.F.138
Lent by the Viscountess Ridley
- 28 The Entrance Gates to the Daye House, Wilton, Wilts. 1940
Oil on canvas, 10 by 14 in. L.W. & R.F.84
Lent by Miss Rosemary Olivier
Edith Olivier seated.
- 29 The Hon. Anne McLaren. 1940
Oil on canvas, 20½ by 23 in. L.W. & R.F.140
Lent by Dr. the Hon. Anne McLaren
- 30 Self-Portrait in Uniform. 1940
Oil on canvas, 28 by 23 in. L.W. & R.F.147
Painted just before entering his regiment.
- 31 The Master-Cook (Sgt. Isaacs). 1941
Plate 10
Oil on canvas, 15½ by 12 in. L.W. & R.F.153
Lent by the Officer Commanding Welsh Guards
- 32 The Daye House, Wilton, from the Riverside. c. 1942
Oil on canvas, 14 by 20 in. L.W. & R.F.95
Lent by Miss Rosemary Olivier
Edith Olivier in the foreground.

- 33 Lieut. Richard Whiskard. 1942
Oil on canvas, 24 by 20 in. L.W. & R.F.155
Lent by Mr. John Whiskard
A poem on this picture by Laurence Whistler entitled "A Portrait in the Guards" is printed in this catalogue on p. 9.
- 34 The Hall and Staircase, Mells, Somerset. 1942
Oil on canvas, 10½ by 13½ in. L.W. & R.F.89
Lent by Mrs. Raymond Asquith
- 35 The Daye House, Wilton, from near the entrance gates. 1942
Oil on canvas, 14 by 20 in. L.W. & R.F.90
Lent by Miss Rosemary Olivier
- 36 Landscape near Thetford, Norfolk. 1943
Plate 4
Oil on canvas, 10½ by 14 in. L.W. & R.F.93
Lent by Mr. Simon Fleet
With a self-portrait.

WATERCOLOURS AND DRAWINGS

- 37 David and Goliath. 1910
Pencil, 5½ by 6½ in.
Drawn at the age of five.
- 38 Angels at Mons. 1915
Pencil, 7½ by 11 in.
- 39 The Fuse Factory, Luton 1917
Pencil, 10 by 14½ in.
Drawn from memory at the age of twelve.
- 40 Sketch book. 1926
8½ by 9½ in. L.W. & R.F.291
- 41 Laurence Whistler as a Boy. 1928
Pencil, 6½ by 5½ in. L.W. & R.F.166
Lent by Mrs. Laurence Whistler



1 The Dining-room at Plas Newydd 1936



2 Mural panel for 36 Hill Street, London 1936 (3)



3 Sitting-room at Brook House, London 1937 (5)



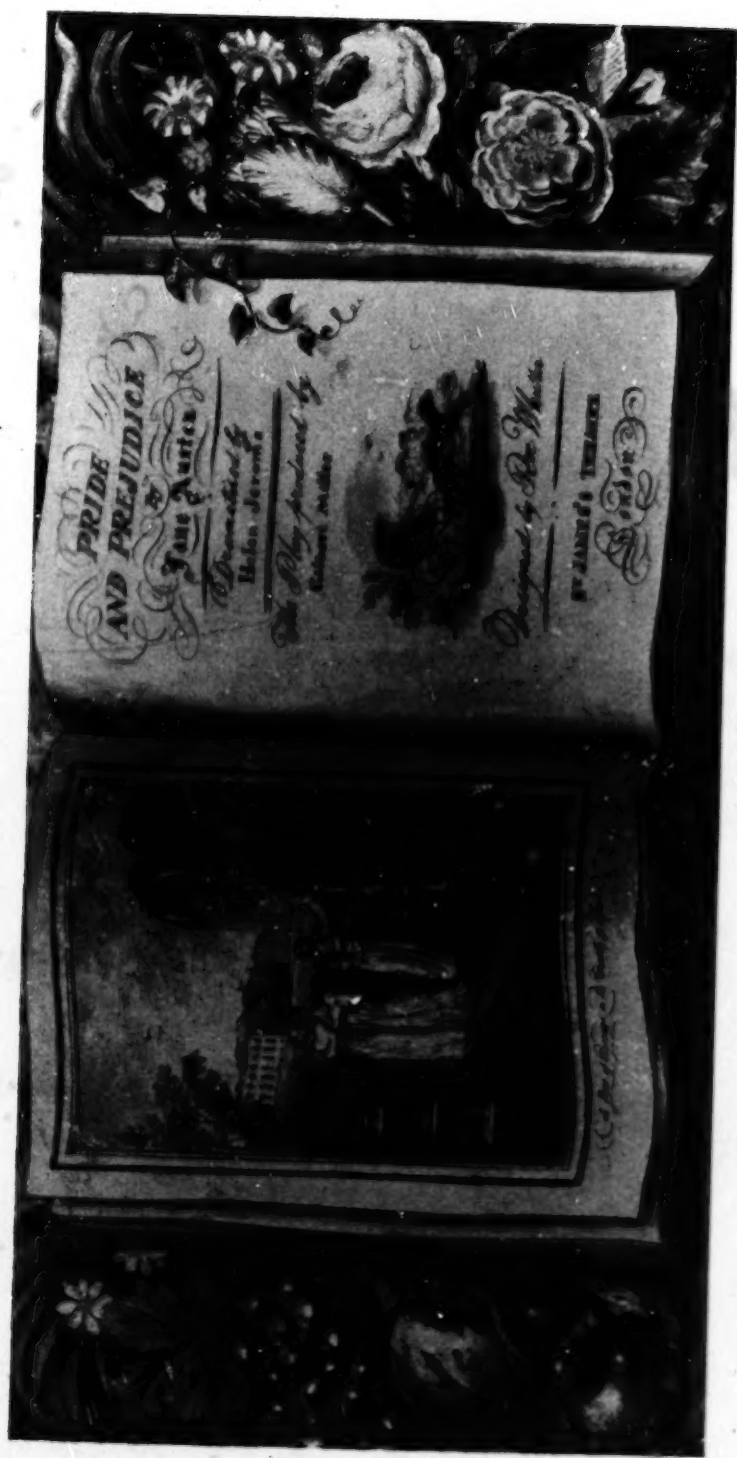
4 Landscape near Thetford, Norfolk 1943 (36)



5 The Buckingham Road in the Rain 1936: (23)



6 Set for Act III for "An Ideal Husband" 1943 (113c)



7 Act drop for "Pride and Prejudice" 1936 (106a)



8 Illustration for "The Last of Uptake" 1942 (99)



9 Illustration for "Gulliver's Travel's" 1930 (82)



10 The Master-Cook 19411 (31)



11 The Hon. Rosanagh Crichton 1938 (25)



*The Emperor walked under his high canopy in the
midst of the procession.*

- 42 Three Designs for a Monument to Lady Grey. 1928
 a. Perspective sketch for a table-tomb, 9 by 7 in. [on the reverse a drawing for a headstone, L.W. & R.F.316 (1)]
 b. Headstone with a rich cartouche, 10 by 8 in.
 c. Memorial urn and pedestal, 10 by 8 in.
 Sepia ink and wash, L.W. & R.F.316 (2, 3, 4)
- 43 Samson destroying the Philistines in the Temple of Dagon. 1928
 Pen and sepia ink, heightened with Indian ink, 11½ by 7½ in. L.W. & R.F.318
Lent by the Ashmolean Museum, Oxford
- 44 Bookplate for Sir Osbert Sitwell, Bt. 1928
 Pen and Indian ink, 10½ by 7½ in. L.W. & R.F.326
Lent by Sir Osbert Sitwell, Bt., C.H., C.B.E.
- 45 "In the train to Aulla, midnight." 1928
 Pencil, 14 by 10 in. L.W. & R.F.349
Drawn in the train to Aulla on the night of July 10th, 1928.
- 46 Sketch book. 1929
 4 by 8½ in. L.W. & R.F.399
- 47 "His Majesty's Bath Chair." 1929
 Sepia ink and wash, 12 by 15 in. L.W. & R.F.354
Lent by Mr. Kenneth Rex
 On the back the artist has given an alternative title: "Corridor in a Palace."
- 48 Sir William Walton. 1929
 Pencil, 11 by 9½ in. L.W. & R.F.172
Lent anonymously
- 49 An Old Lady in Death. 1929½
 Pencil, 8½ by 7½ in. L.W. & R.F.174
 There is a resemblance to Nanny Trusler, the childhood nurse of Mr. Stephen Tennant.
- 50 Bookplate for the Duchess of Westminster. 1930
 Sepia ink and watercolour, 8½ by 6½ in. L.W. & R.F.387
Lent by Loevis, Duchess of Westminster

- 51 Six Reversible Faces. 1931-32
 Indian ink and wash (except where otherwise stated), average size 9½ by 7 in.
 L.W. & R.F.633 (3, 4, 6, 9, 12)
 a. Patrolman X Policeman
 b. Headmaster X Chauffeur
 c. Tripper X Taximan
 d. Mad Wife X Farmer, sepia ink and watercolour
 e. Intellectual X Pugilist, watercolour
 f. Darby X Joan, pencil and watercolour
 Drawn for Shell advertisements. All except the last were used by Shell and were later reproduced in "TOHO!", a "reversible" book by Rex and Laurence Whistler (Lane 1946).
- 52 Drawing for the frieze round one of two urns designed for Mr. Samuel Courtauld. 1932
 Pencil, 9 by 34½ in. L.W. & R.F.326 (2)
Lent by the Designer Lady Abernethy
 Nine Samuels—Scott, Pypys, Rogers, the Prophet, Johnson, Richardson, Butler, Coleridge—encircle the bowl supporting a long floral swag. It falls from an oval medallion in front containing the cipher "SC" which represents the ninth Samuel.
- 53 Design for Clovelly "Toile de Jouy" and Wedgwood Pottery. 1932
 Pen and red ink, 34 by 30 in. L.W. & R.F.350
Lent by the Hon. Mrs. Hove-Rathbone
 A pictorial design in the manner of the late 18th century material produced at Jouy-en-Josas. The material printed to the design was produced in 1933. It has since been applied to pottery by Wedgwood and to a wallpaper by Cole and Son.
- 54 Design for a poster for "The Age of Walnut." 1932
 Sepia ink and watercolour, 14 by 9 in. L.W. & R.F.635
Lent by Major Derek W. James, L.A. (Red)
 Drawn for an exhibition of art treasures in aid of the Royal Northern Hospital, 25 Park Lane, London.
- 55 Design for painted wallpaper. 1932
 Sepia ink and watercolour, 10 by 14 in. L.W. & R.F.6 (2)
 Mr. Samuel Courtauld bought a chinoiserie wallpaper which did not quite cover the walls of his bedroom. The artist provided the missing section, above the chimney-piece, taking over the pattern and bringing it to a crescendo as a frame to Picasso's "Child with Dove." The drawing exhibited is not as the design was carried out.

- 56 Female nude as a Landscape Garden. c. 1933
 Sepia ink and wash, 7½ by 10 in. L.W. & R.F.685
Lent by Miss Rosamond Lehmann
 The response of the artist to the request of Hugo Philipps, aged four—the son of Miss Rosamond Lehmann—that he should draw a garden.
- 57 Bookplate for Dame Adelaide Livingstone. 1933
 Sepia ink and wash, 10 by 8 in. L.W. & R.F.593
Lent by Dame Adelaide Livingstone
- 58 Temple Bar. 1933
 Sepia ink and wash, heightened with white, 7 by 7 in. L.W. & R.F.634 (2)
 One of a number of architectural subjects produced for Shell-Mex and B.P. Ltd.
- 59 Proposed alterations to Bolebec House, Whitchurch, Bucks. c. 1934
 1. Proposal for extending and reshaping the front to the road.
 Pencil and watercolour, 6 by 12 in.
 2. Proposal for right half of front.
 Pencil and watercolour, 11 by 10 in.
 L.W. & R.F.331 (1, 2)
 The artist's house.
- 60 Reversible Face—Cinderella X Fairy Godmother. c. 1935
 Sepia ink and watercolour, 7 by 4½ in. L.W. & R.F.687
Lent by Mrs. Herbert Agar
 Used on the covers of "JOHO!" by Rex and Laurence Whistler, 1946.
- 61 Pavement drawing—Happy and Glorious. c. 1935
 Chalk on cardboard, 25 by 14½ in. L.W. & R.F.661
Lent by Mr. David Parsons
 A caricature of King George V in typical "pavement artist's" style. This and other drawings on the pavement itself one day appeared outside the lodgings of Lady Caroline Paget and Mr. David Parsons in Wellington Square, Oxford, who were effectively deceived by the well-disguised artist sitting beside the drawings.
- 62 The Mermaid. c. 1935
 Watercolour, 6 by 9 in. L.W. & R.F.263
Lent by Mr. Derrick Morley

- 63 "Pagoda Winky pouring out tea." 1935-36*
 Watercolour, 11 by 9 in. L.W. & R.F.264 (1)
Lent by Lady Urrula D'Abo
 One of two drawings of a pekinese. It was the artist's intention to draw several others as the covering for a screen.
- 64 Birthday scroll for Mrs. Sacheverell Sitwell. 1936
 Watercolour on vellum, 17 by 12 in. L.W. & R.F.662
Lent by Mrs. Sacheverell Sitwell
- 65 Greetings Telegram. 1936
 Sepia ink and watercolour, 8½ by 10 in. L.W. & R.F.620
Lent by Her Majesty's Postmaster General
 Used between June 29th and December 14th, 1936.
- 66 Conversation Piece at The Daye House. 1937
 Watercolour over pencil, with touches of white, 8½ by 13½ in.
 L.W. & R.F.192
 The interior of the Long Room at the Daye House, Wilton, the house of Edith Olivier. The figures are from left to right: Edith Olivier, Lord David Cecil, Lady Ottoline Morrell and the artist.
- 67 Mrs. Scrope Egerton. c. 1937
 Pencil, 11 by 9 in. L.W. & R.F.195
Lent by Mrs. Scrope Egerton
- 68 Rebus letter headed "The Daye House." 1937 or 1938
 Pen and ink and watercolour, 8½ by 6½ in.
Lent by Lady Rose McLaren
- 69 Reversible Face—Henry VIII X Anne of Cleves. 1938
 Pencil and watercolour, 5½ by 4½ in. L.W. & R.F.691
Lent by the Baroness Michael Raben
 Brought as a present to Rosanagh Crichton, aged six, when painting her portrait (cat. no. 25).
- 70 Designs for an engraving on glass. 1940
 Black scraper board, 12 by 9 in. L.W. & R.F.367
 A view of Godmersham Park with inscription and cipher, designed for Mr. Robert Tritton. A goblet was engraved to this design in 1940 by Laurence Whistler. See cat. no. 122.

- 71 The Artist's Father, Henry Whistler, after Death. 1940
Pencil, 7 by 9 in. L.W. & R.F.200
Drawn at Birtton, Bucks., the day after Mr. Henry Whistler died.
- 72 Design for Colonnade and Garden Room. 1941
Indian ink and watercolour, 9 by 12 in. L.W. & R.F.343
Lent by Lady Juliet Duff
This is a design for an extension to Bulbridge House, Wilton, Wiltshire.
- 73 Drawing for Soldier's Kit Lay-out. c. 1941
Indian ink, 13 by 21 in. L.W. & R.F.271 (2)
- 74 "Bacchus and Ariadne after Titian." 1941? [Not exhibited]
Blue ink, 7 by 8½ in. L.W. & R.F.665
Lent by Mr. R. B. Saurey-Cookson
A moment's witticism, rescued from destruction by the present owner.
- 75 A Diagram for Compass Marching. 1942? [Not exhibited]
Indian ink and wash on canvas, 39 by 28 in. L.W. & R.F.273
For the instruction of the artist's platoon.
- 76 "Sir William Eden painting in St. Paul's." n.d.
Pencil, 8 by 5 in. L.W. & R.F.683

BOOK ILLUSTRATIONS

- 77 "An Anthology of Mine." 1923
MS. book with poems by Poe, de la Mare, Herrick, Keats and others,
decorated with drawings in Indian ink and watercolour, 8 by 6½ in.
L.W. & R.F.288
- 78 Visitors' Books: The Daye House, Wilton. 1925-44*
L.W. & R.F.291
Three books decorated extensively by Rex Whistler.
Lent by Miss Rosemary Olivier
- 79 A Book of Myrtles and Roses. 1926
L.W. & R.F.292
A manuscript anthology written and decorated by the artist, supposedly a
printed book.

80 "Fat King Melon." 1926

Pen and Indian ink, 6 by 4½ in. L.W. & R.F.416

Lent by Mr. Archibald Black

Full-page illustration for the story of "Fat King Melon and Princess Caraway" by A. P. Herbert, included in "The Treasure Ship", edited by Lady Cynthia Asquith (Partridge, 1926).

81 "Children of Hertha" by Laurence Whistler.

Oxford (Holywell Press), 1929. L.W. & R.F.420

Three hundred copies privately printed with title page, two head-pieces, decoration and tail-piece by Rex Whistler.

82 Illustrations for "Gulliver's Travels" by Jonathan Swift. 1930

Twelve full-plates

See plate 9

VOL. 1 Frontispiece "He accepts an advantageous offer . . ."

A Voyage to Lilliput "He cuts with his knife . . ." "His majesty presents him . . ."

A Voyage to Brobdingnag "He screams . . ." "A dozen apples . . ." "Our King commands him . . ."

VOL. 2 Frontispiece "The Floating Island".

A Voyage to Laputa, etc., "The town of Lajodo". "Alexander the Great".

A Voyage to the Houyhnhnms, etc., "A herd of 40 Yahoos". "He sees approaching . . ." "He writes a faithful history".

Pen and sepia ink, each 14 by 10 in.

Maps

VOL. 1 Lilliput and Blefuscu

Brobdingnag

VOL. 2 Laputa, Balnibarbi, etc.

Balnibarbi and Laputa

Country of the Houyhnhnms

Sepia ink and wash, 14 by 10 in.

Title-page Device

Bust of Swift and medallion of Gulliver, pen and sepia ink, 7½ by 7 in.

Head-pieces

VOL. 1 Part I, Part II

VOL. 2 Part III, Part IV

Tail-pieces

VOL. 1 Gulliver embracing his wife

Mermaid and merman and ship, etc.

VOL. 2 Japanese Garden

Gulliver talking to horse

Sepia ink and wash, 7 by 10 in. L.W. & R.F.426

The book (published Cresset Press, 1930) is exhibited, cat. no. 83.

- 83 "Gulliver's Travels" by Jonathan Swift
 London (Cresset Press), 1930. L.W. & R.F.426
 Special two-volume edition limited to 195 copies on hand-made paper with title-page device, twelve full-plates, four head-pieces, five maps and four tail-pieces by Rex Whistler.
- 84 Dust-wrapper for "Seven Gothic Tales" by Isak Dinesen
 Indian ink and watercolour, 9 by 8½ in. L.W. & R.F.467
 London (Putnam) 1931
- 85 Title-page for "The Marriage of Cupid and Pysche" translated by William Aldington. 1932
 Sepia ink and wash, 12½ by 9 in. L.W. & R.F.522
 The artist proposed to provide a title-page, twelve full-page illustrations and six head- and tail-pieces, but only this drawing was completed.
- 86 Illustrations for "Armed October" by Laurence Whistler
 Designs for three of the twelve head-pieces (nos. 5, 11 and 12)
 Sepia ink and wash, each 5 by 7 in. L.W. & R.F.442
 London (Cobden-Sanderson) 1932
- 87 Illustrations for "The Next Volume" by Edward James
 Designs for one full-plate (no. 1), three head-pieces (nos. 6, 7, 9), five tail-pieces (nos. 4, 6, 7, 8, 9), each 6 by 8½ in. Original design for a colophon device, 5½ by 4½ in. Sepia ink and wash, L.W. & R.F.441
 London (The James Press) 1932
- 88 Illustrations for "The Lord Fish" by Walter de la Mare
 Dust-wrapper and spine, sepia ink and wash, 9 by 4 in. L.W. & R.F.454
Full-plate illustrations
 Two to the title story
 Illustration to "Hodmadod"
 Sepia ink and wash, 9 by 4 in.
Head-pieces
 Illustration to the title story. Illustration to "Dick and the Beanstalk".
 Illustration to "Hodmadod"
 Pen and Indian ink, 4½ by 6 in.
 L.W. & R.F.454
 Edition of sixty signed and numbered copies on hand-made paper (Faber, 1933).

- 89 "Works of Shakespeare"
Volume 1 of the edition of 1901 edited by W. E. Henley, with fly-leaf decorated by the artist. L.W. & R.F.530
Lent by H.R.H. The Duchess of Kent
Presented to the Duke and Duchess of Kent, on the occasion of their wedding in 1934, by Mr. Duff and Lady Diana Cooper.
- 90 Design for "The Silver Collar Boy" by Constance Wright
Full-plate illustration: "A Storm at Twickenham"
Sepia ink and wash, 8 by 6½ in. L.W. & R.F.465
London (Dent) 1934
- 91 Dust-wrapper for "Parable for Lovers" by Lewis Gibbs
Watercolour, 9½ by 8 in. L.W. & R.F.466
London (Dent) 1934
- 92 "Fairy Tales and Legends" by Hans Andersen
L.W. & R.F.475
Edition of 200 copies with dust-wrapper, cover and end-papers, 10 full-plates, 16 illustrations in the text, 33 head-pieces and 15 tail-pieces by Rex Whistler. London (Cobden-Sanderson) 1935.
- 93 "Fairy Tales and Legends" by Hans Andersen
London (Cobden-Sanderson) 1935
Copy with half-title page decorated by the artist with a view of Wilton House. See cat. no. 92 above.
L.W. & R.F.531
Lent by the Earl of Pembroke
- 94 Illustrations to "Fairy Tales and Legends" by Hans Andersen.
1935
See plate 12
Design for dust-wrapper, cover and end-papers, Indian ink on white scraper board, 10 by 9 in.
Design for title-page, Indian ink on white scraper board, 7½ by 5½ in.
Illustrations to stories: The Emperor's New Clothes; The Little Mermaid (statue under water-willow); The Little Mermaid ("Music and song resounded from the deck"); Great Claus and Little Claus ("He hit the old Grandmother"); Great Claus and Little Claus (throwing the sack from the bridge); The Galoshes of Fortune; The Garden of Paradise; The Wild Island; Red Shoes; The Constant Tin Soldier; The Real Princess; The Naughty Boy; The Tinder Box; The Old Street Lamp; The Marsh King's Daughter; The Buckwheat; The Little Match Girl; Ole Lucköie
Pen and ink, head- and tail-pieces, 4½ by 7 in., full-plates, 10 by 7½ in.

L.W. & R.F.475

The book (published Cobden-Sanderson, 1935) is exhibited, cat. no. 92.

- 95 Dust-wrapper for "San Felice" by Vincent Sheean

Sepia ink and wash, heightened with white, 9½ by 8½ in. L.W. & R.F.485
London (Hamish Hamilton) 1936

- 96 Dust-wrapper for "Sir John Vanbrugh" by Laurence Whistler

Pen and sepia and wash, wrapper, 12 by 8 in.; spine, 12 by 8½ in.
London (Cobden-Sanderson), 1938. L.W. & R.F.491

- 97 "The Handsome Young Man." 1940

L.W. & R.F.307

Lent by Mrs. Adrian Carrick

An eight-leaved manuscript book with watercolour drawings for a child.

- 98 Illustrations to "Königsmark" by A. E. W. Mason. 1941

Ten drawings, sepia ink, watercolour and wash, each 14 by 10 in.

L.W. & R.F.516

Lent by the Tate Gallery

Commissioned in the summer of 1940 by A. E. W. Mason, to be bound up with the manuscript of "Königsmark" (published 1948), but instead framed and hung in Mason's flat.

- 99 Illustrations for "The Last of Uptake" by Simon Harcourt-Smith

See plate 8

Colour frontispiece, eight full-page illustrations, sepia ink and wash (frontispiece and no. 3 in watercolour), each 14 by 10 in.

L.W. & R.F.499

London (Batsford) 1942

- 99a "iOho!" by Rex and Laurence Whistler

Fifteen "reversible" faces by Rex Whistler, with rhymes by his brother, the book having the same cover, front and back, and the title-page, etc., at both ends. London (Lane). 1946.

DESIGNS FOR THE THEATRE

- 100 Scenery design for Cochran's 1931 Revue. 1931

Curtain design for "A Suburban Street"

Watercolour, two sheets, each 15 by 12½ in. L.W. & R.F.396 (1)

- 101 Design for "Ballerina." 1933?*
- Sepia and watercolour, $8\frac{1}{2}$ by $11\frac{1}{4}$ in. L.W. & R.F.372
Lent by Mr. Hugh Beaumont
 Possibly a design for Act III, scene 2, drawing-room at Fontainebleau, 1862, for the production at the Gaiety Theatre, October 1933. However, it is more probably an illustration to the original novel by Lady Eleanor Smith.
- 102 Scenery designs for "Fidelio." 1934
- a. Act I, scene 2: the Prison Yard
 b. Act II, scene 2: forecourt of the Prison
- Watercolour, each $8\frac{1}{2}$ by $11\frac{1}{4}$ in. L.W. & R.F.391 (2, 4)
Lent by the Hon. James Smith
 Designed for the production at Covent Garden in April 1934.
- 103 Ten costume designs for "The Tempest." 1934
- Pencil and watercolour, 11 by $8\frac{1}{4}$ in. L.W. & R.F.374
 For the production at Stratford-on-Avon in the summer of 1934.
- 104 Twenty costume designs for "The Rake's Progress." 1935
- Watercolour, each 10 by $5\frac{1}{2}$ in. L.W. & R.F.385
 The inspiration for this decor was the Hogarth paintings in the Soane Museum, London. These twenty-two costume designs had disappeared at the time of the 1942 revival of the ballet, which necessitated their recreation. The designs subsequently came to light.
- 105 Scenery design for "Victoria Regina." 1935
- Watercolour, 9 by 15 in. L.W. & R.F.375
Lent by Mr. Gilbert Miller
 Design for the scenery for Act I, scene 1, the entrance hall of Kensington Palace, for the production at the Broadhurst Theatre, New York, in December 1935.
- 106 Scenery designs for "Pride and Prejudice." 1936*
- a. Act drop, 7 by 14 in. *Plate 7*
 b. Act I: the drawing-room at Longbourn, $7\frac{1}{2}$ by 14 in.
 c. Act II, scene 2: Aunt Gardiner's House in London, $7\frac{1}{2}$ by $11\frac{1}{4}$ in.
 d. Act II, scene 3: Lady Catherine de Burgh's drawing-room at Rosings Park, 8 by $11\frac{1}{4}$ in.
- Watercolour, L.W. & R.F.376
Lent by Mr. Hugh Beaumont
 Rex Whistler designed the scenery, costumes, poster and programme for Gilbert Miller's production at the St. James's Theatre in February 1936.

- 107 Scenery design for "Old Music." 1937
 Act II, scene 2: an open glade on the outskirts of a wood
 Watercolour, 8 by 12 in. L.W. & R.F.378
 For the production at the St. James's Theatre in August 1937.
- 108 Design for programme for Royal Command Performance of
 "The Sleeping Princess." 1939
 Final drawing for the central device
 Pencil and Indian ink, 15½ by 8½ in. L.W. & R.F.386 (3)
 See cat. no. 109 below.
- 109 Programme for Royal Command Performance of "The Sleeping Princess." 1939
 Printed, 15 by 9 in. L.W. & R.F.386
 Designed for the Royal Command Performance in honour of the French President, at the Royal Opera House, Covent Garden, March 22nd, 1939.
- 110 Design for the Drop-Curtain for "The Wise Virgins." 1940
 Pencil and watercolour, 10½ by 19½ in. L.W. & R.F.387
 The artist designed scenery and costumes for the production at the Sadler's Wells Theatre in May 1940.
- 111 Scenery designs for "The Rake's Progress." 1942
- a. Act drop*
 Pencil, sepia ink and wash, heightened with white, 15 by 22½ in.
 - b. Left wall
 - c. Right wall
 - d. Backcloth for the Rake's House
 - e. Backcloth for the Mad House
- Sepia ink and watercolour, each 8 by 10½ in.
 L.W. & R.F.385
Lent by the Royal Ballet Benevolent Fund
 These designs were amongst the second set of designs for the 1942 production by the Sadler's Wells Ballet Company. The original scenery designs, made in 1935, are lost.
- 112 Scenery design for "Love for Love." 1943*
- Act I, scene 2: Foresight's house
 Sepia ink and watercolour, 6 by 9 in. L.W. & R.F.381
Lent by Sir John Gielgud
 For the production at the Phoenix Theatre in April 1943.

- 113 Scenery designs for "An Ideal Husband." 1943*
- a. Act I: the octagon room in Sir Robert Chiltern's house, 9 by 12 in.
 - b. Act II: morning room in Sir Robert Chiltern's house, 8½ by 11½ in.
 - c. Act III: library in Lord Goring's house in Curzon Street, 9 by 12 in.
Plate 6.
- Watercolour. L.W. & R.F.382
Lent by Mr. Hugh Beaumont
 For the production at the Westminster Theatre in November 1943.
- 114 Costume designs for "An Ideal Husband." 1943*
- a. Act I: Lady Chiltern; Mrs. Cheveley
 Act II: Lady Chiltern; Mrs. Cheveley
 - b. Act I: Mabel Chiltern
 Act II: Lady Markby
 Act IV: Lady Chiltern
 Act IV: Mabel Chiltern
 - c. Act I: Lady Basildon
 Act I: Lady Markby
 Act II: Mabel Chiltern
- Watercolour, each 12 by 9 in.
 L.W. & R.F.382 (1, 2, 3)
Lent by Mr. Hugh Beaumont
 For the production at the Westminster Theatre, November 1943.
- 115 Scenery designs for "A Place of One's Own." 1944
- a. Bellingham Towers, 10 by 22 in.
 - b. The Garden Party, 11½ by 14½ in.
 - c. The Band, 10 by 14½ in.
 - d. The Drawing-room, 11½ by 14½ in.
- Sepia ink and wash, L.W. & R.F.412 (2, 3, 4, 7)
 Designed for the film produced by Eagle-Lion Studios based on the book by Sir Osbert Sitwell.
-
- 116 Address Book. 1932-33
- L.W. & R.F.303
 A morocco-bound dummy of "The Next Volume" by Edward James (The James Press, 1932).
- 117 Poster for the London Museum. 1928
- L.W. & R.F.652
- 118 Poster for the Tate Gallery. c. 1928
- L.W. & R.F.653

Watercolour, 28½ by 12 in.
Lent by London Transport Executive

119 Clovelly "Toile de Jouy"

Printed cotton
Lent by the Hon. Mrs. B. C. Asquith
See note to cat. no. 53 above.

120 Letter to The Marquess of Anglesey. 1937

Lent by the Marquess of Anglesey
A three-page letter with decorations written to the late Marquess of Anglesey.

121 Letter to Sir Edwin Lutyens. Jan. 31, 1941

Lent by the Viscountess Ridley
Letter with decorations to Sir Edwin Lutyens to congratulate him on the award of the Order of Merit.

122 Glass Goblet. 1940*

Height, 10½ in.
Lent by Mrs. Robert Tritton
Engraved by Laurence Whistler to the artist's design. See cat. no. 70 above.

123 Photograph album. 1941*

15 by 23 in.
Lent by the Officer Commanding Welsh Guards
A photograph album with drawings by the artist.

124 Urn. 1932*

Wood, 63 by 19 in.
Lent by the Dowager Lady Aberconway
One of two urns designed for the late Mr. Samuel Courtauld with a frieze of "Nine Samuels". See cat. no. 52 above.

125 Decorated clavichord. 1939*

Oil on wood. L.W. & R.F.356
Lent by Mrs. Thomas Goff
The clavichord was made by Thomas Goff and J. C. Cobb in London in 1938 and painted all over by Rex Whistler. Inside the lid: "Orpheus charming the animals."

126 "Sir John Vanbrugh" by Laurence Whistler. 1938

Copy with covers and end-paper decorated by the artist for presentation to H.M. Queen Elizabeth The Queen Mother.
L.W. & R.F.532
Lent by H.M. Queen Elizabeth The Queen Mother



From "The Emperor Heart"

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